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Two Important Specials in Hard Candies First on Today's Program---

Hard Candies in a most delicious assortment of different flavors, spiced and fruit flavors, etc. The best assortment of the kind in the city of Washington. Get them now, they will keep perfectly in the Christmas—unless they are eaten before that time, because you can't resist them. A pound..... 19c

Special New Assortment of Hard Candies, made up in different shapes—real candy toys—and in the best flavors. We have been able to secure only limited quantities of these, and if you desire to get them, we advise you doing so today. Special, a pound..... 19c

REMEMBER—5-Pound Boxes of Chocolates and Assorted Bonbons are going fast. Better get yours at once. A box..... \$1.00

Kann's—Street Floor.

BETTER METHODS AID MINERAL DEVELOPMENT

Director Manning in Annual Report Tells How Mines Bureau Helps.

When the United States Bureau of Mines is doing its part in the development of mineral industries in this country by suggesting new and better methods of manufacture and by stopping the waste of valuable mineral resources is detailed by Director Manning in his annual report.

When the exportation of coal-tar products to Germany was stopped by the war and manufacturers who use dyes and those who make explosives could not obtain the necessary ingredients, the bureau called attention to the fact that there was in this country a great abundance of raw material, and that \$25,000,000 of these products were being wasted each year through the use of the beehive coke oven instead of the by-product oven.

It urged a cautious building up of the industry and the result has been the construction of additional by-product coke ovens that have added to the yearly output several million gallons of benzol needed in chemical manufactures.

Failed in Promise: Goes to Jail.
George E. Weaver, who was given a suspended sentence of one year at Occoquan when he pleaded guilty to a charge of non-support two months ago, was yesterday committed to Occoquan by Chief Justice Covington because he had failed to make the promised payment of \$20 per month to his wife.

HAS YULETIDE GIFTS FOR 200 YOUNGSTERS

'Mother' Crown Plans to Make Poor Children Happy With Gifts from Census Bureau Raffle.

'Mother' Crown, Washington's "Madame Santa Claus," is getting ready to make more than 200 children happy on next Saturday morning. 'Mother' Crown is Mrs. Sallie A. Crown, an employee of the Census Bureau of the Department of Commerce, and for sixteen years she has been serving as "Madame Santa Claus" for the poor children of the Bell Home in Anacostia and St. Peter's Parochial School in southeast Washington.

Just about Thanksgiving time, 'Mother' Crown started her preparations for the Christmas. The "girls" of the department donated money for the purchase of dolls and toys, more than \$100 was realized from a raffle, and a pink doll brought \$10. In this way a considerable sum has been raised and a great mass of dolls and toys and candy and other Christmas things have been accumulated.

'Mother' Crown held an exhibition yesterday in room 412 of the Commerce Building, where hundreds of employees viewed the gifts for the poor children.

Alleged Slayer Taken to Florida.
The requisition of Gov. Trammell, of Florida, for the return to that State of Willie Turner, colored, charged with the murder of his employer, F. C. Avery, a horse owner, was honored yesterday by Chief Justice Covington. Sheriff P. G. Ramsey left with his prisoner yesterday afternoon.

"The Love of Three Kings" Offers Brilliant Score

Montemezzi's Opera of Rich Cadences Followed Last Night at the Belasco Theater by Pavlova's Brilliant Interpretation of Mrs. Christian Hemmick's "L'Ecole en Crinoline."

By JULIA CHANDLER MANZ.

"L'Amore dei Re" Montemezzi's three-act opera, advertised as the "novelty" of the Boston Grand Opera engagement in this city, which was to have been presented last Thursday evening, had its Washington premiere at the Belasco Theater last evening, measuring in artistry quite up to the reputation that had preceded it from New York, Boston and Chicago.

The book is Victorian in theme telling the tragic story of the forbidden love of Flora, whose heart escapes the bonds of her marriage to Archibald that she may enjoy her brief span of happiness in the arms of Avito, her lover. Manfred, the blind father of Archibald, discovers her perfidy, but is unable to distinguish her lover. In his love for his son the father strangles the beautiful young wife, and when she is asleep in death upon her father's breast, he dies, believing that her lover will steal surreptitiously to the mausoleum to give kisses she can no longer return. In this Manfred's supposition is correct. Avito seeks his dead love, and after an impassioned solo, drinks the poison from her lips. When Archibald finds him the love is in the throes of death, which the husband also meets in like manner, leaving the aged father comfortless. Thus we have small diversion from the usual opera development of the grand passion, its accompanying jealousies and tragic culmination.

But the score is modern in theme, achieving cadences of rare beauty, and running the whole gamut of human emotions in its remarkably graphic and brilliant depiction of conflicting passions.

The brilliant finale of the first act is followed by the impassioned duet sung by the lovers during the first half of the second act, furnishing vivid contrast in the transition to the stirring emotionalism, which in its turn gives way to the tremendous climactic crescendo following Manfred's discovery of Flora's clandestine meeting with her lover, while the last act is distinguished by the impassioned tenor solo over the pier of the ill-fated young wife.

Singing the role of Flora last evening Luisa Villani found in the Montemezzi opera splendid opportunity to prove the full beauty and power of her highly dramatic soprano, admirably meeting the requirements of the exciting part both vocally and dramatically, while Giovanni Zonelli was in excellent voice, and achieved a personal triumph of his big solo number in the mausoleum where love led him to his death.

George Baklanoff gave a splendid vocal performance as the blind father, Jose Mardones was capital as Archibald, and other members of the opera organization were adequate in the minor roles.

The orchestration of the "Symphonic Poem," as the composer is pleased to call it, was in excellent taste, and the feature of last evening's performance with Roberto Moranzoni conducting, and the scenery furnished by Joseph Urban still further demonstrated that artist-master genius in achieving beautiful color and lighting effects.

The terpsichorean feature of Max Rabino's unique combination of lyric and choreographic art last evening was "L'Ecole en Crinoline," arranged by Mrs. Christian Hemmick to music from the compositions of Chaminade, presenting Anna Pavlova and her Ballet Russe in crinoline with a most effective black and white setting.

Having long since exhausted my



Pavlova, Belasco.

vocabulary of words and phrases descriptive of the exquisite rhythm and ethereal grace achieved by this spirit from the land of the Czar, my theater companion of last evening took his faithful typewriter in hand and came originally to my rescue with the following masculine impression:

The Feet of Pavlova.

(A hunk of the new poetry.)
Like many white mice leaping in and out of a black hat held in the hands of

Are the feet of Pavlova.
To and fro they run like the little green sandpipers that follow the twinkling

The jolly baby waves that tumble over and over.
Like the multitudinous brooks in the brown hills that scamper over the pebbles

Flowing and flashing to a business finish down the stream of a chatter party in a twinkling eddy pool where a bent dabbler.

Are the feet of Pavlova.
Like hundreds of waiters hurrying to and fro among thousands of white-clad diners.

Bearing huge goblets of foaming fizz on saucers of burnished silver.
Are the feet of Pavlova.

Like the tails of rabbits bobbing up and down in the moon-spangled underbrush on a frosty night.

Like a well-dressed woman who has to live in Chicago to get away with this kind of thing.

After which unique eulogy there's nothing left to say, except a position on the part of me to do away tell you that the engagement of the Grand Opera-Pavlova organization will close tomorrow evening with Puccini's "La Boheme," followed by a group of Spanish dances.

Poli's—'Mam'zelle.'
Girls, don't you accept a proposition to make the wife of an elderly man jealous in order to secure a position on the stage, "Mam'zelle" tried it at Poli's yesterday, and it caused a riot of matrimony.

"Mam'zelle" was a pretty little milliner with an ambition to become a famous comic opera singer. First we met her visiting the home of the rich T. T. Tarleton Tupper, who bore his wife along to a divorce-like many another married man—by his inability and attention to her every wish.

He is advised, however, that "Mam'zelle" address him, and the never-failing vanity of man compels him to pursue the attractive little lady even on the very boards of a vaudeville theater in which she is appearing as a star, thanks to his influence, and a little later we see her installed in style at the Hotel Astor. However, Mrs. Tupper is finally cured of her boredom and reclaims her husband, and "Mam'zelle" marries the man of her heart's desire.

This may not sound funny in cold print, but it formed the central idea about which the Poli Players staged a number of specialties yesterday, and for the time being became vaudevillians.

Florence Fittenshouse is a delightful "Mam'zelle." She looked pretty enough to make any man's wife jealous, and put across her song and dance in a lively fashion, scoring perhaps the greatest success of the performance. A. H. Van Huren has the opportunity as a friend of the Tupper and Mam'zelle, and Marguerite Starr displayed several attractive gowns and hats as the tired Mrs. Tupper.

John M. Kline introduced the various headlines as they appeared on the vaudeville stage with all his customary easy assurance, and Howard, who was Mam'zelle's favored suitor, Ralph Romney sang several of Harry Lauder's songs, and Frederick revived Corinne's old number, "They Are Different." Then follows the potpourri scene from "Romeo and Juliet," introduced by the colloquy in Friar Lawrence's cell, where Juliet obtains the phial. Miss Neilson-Terry gives the famous scene in a key of unrestrained intensity which is no doubt, best suited to the purpose of conveying the points to an unprepared audience. The method also leaves no question of the vigor and resourcefulness of her tragic art.

Constance and Irene Farber are a clever pair of entertainers, offering an ingenious contrast of temperaments, one sister singing in a sanguine and romantic soprano, while the other mocks with a cynical and comical contralto. The funny little one (whether Constance or Irene dependent knoweth not) is particularly worth watching and should grow in renown.

Carmine Fabrizio, late of the Boston Symphony Orchestra, gives three classical numbers on the violin which were very well received last evening. Rankoff and Grille offer some dancing billed as "Classic Russian and Cake Walk," in which the virtue appears to lie rather in trickful pederasty than in poetic grace or beauty. Harry Gilfoin in a

character sketch of a gay old New Yorker has a fetching lot of songs, gags, imitations and reminiscences. Lola Merrill and Frank Otto are a pleasant couple who offer a sketch which possibly would not seem insipid if expectation were not fed by the label, "an episode of the great war."

The Clown Seal is one of the most surprising and amusing entertainers of the night. There are also George Quisley and Eddie Fitzgerald in a lively Irish turn of songs and patter. The Pathé pictures are up to the usual standard.

Gaiety—Burlesque.

It takes eleven scenes, all of them effective, depicting beauty spots in many countries, for Dave Marion to present his new spectacular production at the Gaiety this week, entitled "Around the World." This hedge-podge of tunes and nonsense is an A. No. 1 singing and dance show, and is a typical "Marion" output, to which all the old-timers are accustomed. It would not be a Dave Marion show without the old cab, the "human" horse, a good quartet, and a big chorus from the land of the Czar, my theater companion of last evening took his faithful typewriter in hand and came originally to my rescue with the following masculine impression:

Cosmos—Vaudeville.
Cosmos patrons had an unexpected treat at the mainline yesterday afternoon by the substitution, at the last moment, of Alfonso Zelazny, the well known pianist, for one of the acts which failed to arrive. Mr. Zelazny's selections classic and popular were rewarded with exceptional applause. The leading act of the bill is the Seven Castallucchi in an instrumental number, presenting classic and other selections in brass, on strings and with an ocarina, sextet, Elliott, Fasset and Fleming have a comedietta, "The Night of the Fourth," which tells the story of the unexpected return of a wife from her summer vacation to her homesome, overworked husband. Ivo Boynton opens the program with violin selections in several stunning changes of costume. Clements and O'Connor have a singing and eccentric dancing act, and at the evening performance Pearl and Irene Van gave entertainment of the dainty sort in a sister act. The Herald-Spell news pictures headed the added attractions and the photoplay feature, "The Dust of Egypt," featuring Edith Storey and Antonio Moreno, blending

welcome Dave and his brand new company.

Agnes Behler, Ines Dever and Henrietta Byron are still pleasantly supporting with clever dancing and snappy rendition of tuneful songs. Barney Fagan and George Banks are still in the ranks with a lot of new fun.

Bert Grant is a new acquisition, as good a genuine negro comedian and buck dancer as the race ever produced. His singing of the darkey songs in the "Plantation Fields" is a hit and a signal for more encore than could possibly have been granted.

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a daughter of Pharaoh three thousand years ago with a romance of today that disappears with a dream.

Columbia—The Reform Candidate.

"The Reform Candidate," which stars Maclyn Arbuckle on the screen of Loew's Columbia Theater, the first three days of this week, gives a vivid portrayal of the ironhanded politician type of man, which Mr. Arbuckle depicts in masterly manner.

Determined to break the unscrupulous husband, but equally determined to befriend the brave, loyal wife, "Boss" Hoke is face to face with a staggering situation in the climax of "The Reform Candidate." The revenge he wreaks upon the one and the magnanimous restitution to Mrs. Grandell, probably as splendid a character as a photoplay has brought out in years, precedes a smashing surprise when they find that Mae Hoke, the adopted daughter of the "boss" is the long lost daughter of the Grandell's after all.

"The Reform Candidate" is a production of the Pallas Pictures, releasing

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Holiday cards beautifully printed in three colors on buff card, setting forth an attractive Christmas wish, are being given free to all who call for them by The Anderson Printery, 1407 New York avenue northwest—ADV.

on the Paramount Program. Forrest Stanley, Myrtle Stedman and Charles Ruggles head a strong company in support of Maclyn Arbuckle, who stars in the appealing character of "Boss" Hoke.

Returns Wilson-Galt License Slip.
The former return slip of the marriage license of President Wilson and Mrs. Edith Bolling Galt was filed yesterday with Col. William A. Kroll, of the marriage license bureau, by Rev. Herbert Scott Smith, pastor of St. Margaret's Church. Dr. Smith was named in the license as the officiating clergyman, and he certifies in his return that he solemnized the marriage of Woodrow Wilson and Edith Bolling Galt on December 19, 1915, at 1206 Twentieth street northwest.

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CLUB MEMBERS WILL RECEIVE A \$1.75 METAL STAND FREE

Club Terms: \$2.00 Membership, \$1.00 Weekly Dues

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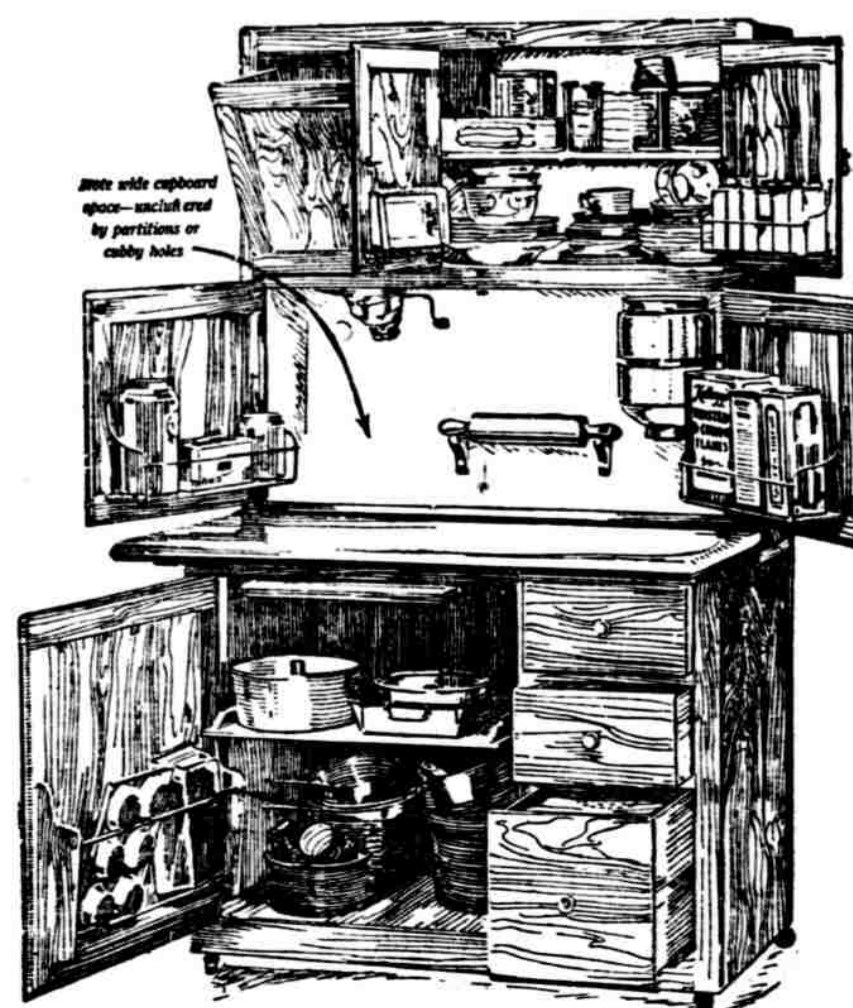
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